

NATHANIEL HAWTHORNE

1804-1864

PLACES IN SALEM ASSOCIATED
WITH HIM AND HIS WRITINGS

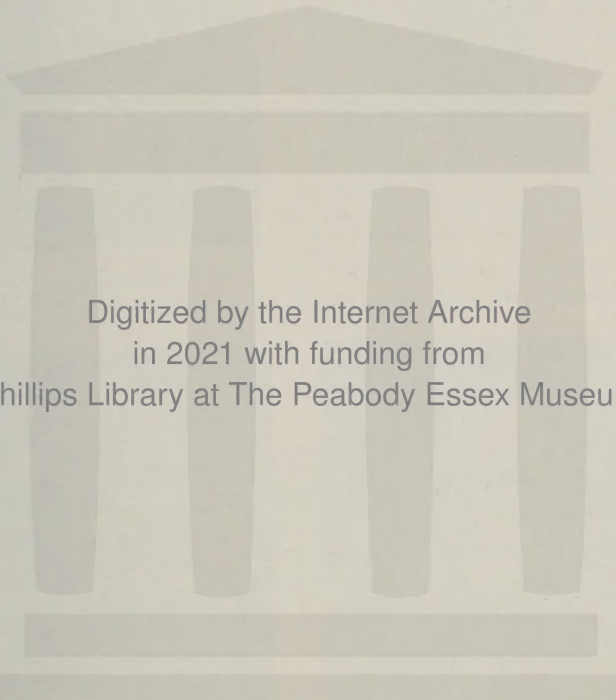
By JOHN ROBINSON



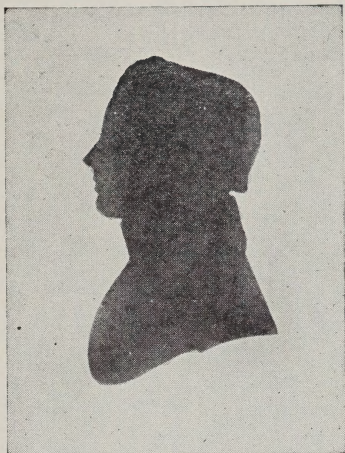
THE ESSEX INSTITUTE
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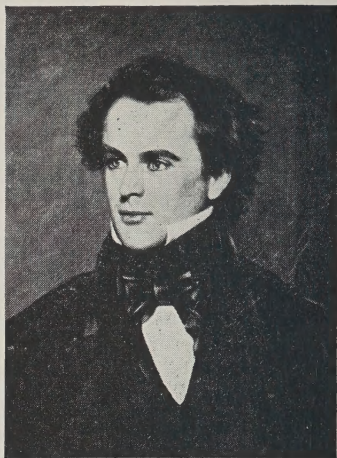


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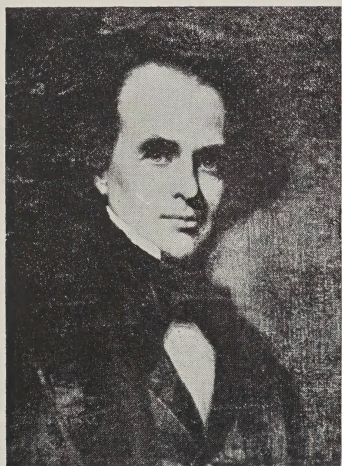
NATHANIEL HAWTHORNE

Class silhouette at Bowdoin College, 1825.



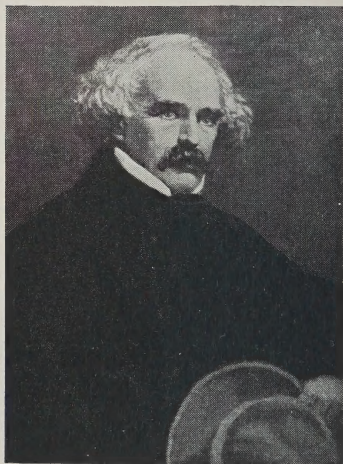
NATHANIEL HAWTHORNE

By Charles Osgood in 1840.



NATHANIEL HAWTHORNE

By G. P. A. Healey in 1852.



NATHANIEL HAWTHORNE

After photograph about 1863.
Essex Institute Picture Gallery.

NATHANIEL HAWTHORNE

1804-1864

PLACES IN SALEM ASSOCIATED
WITH HIM AND HIS WRITINGS

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1916

NEWCOMB & GAUSS, PRINTERS
SALEM, MASS.

HAWTHORNE.

THREE things more than all others draw the visitor to Salem: the romantic interest connected with the East India commerce and the old-time ships; the weird fascination of the witchcraft delusion; the birthplace of Hawthorne, the spots associated with his life and the places referred to in his works. The latter is perhaps a greater attraction than either of the others and to aid the visitor in his searches here, this chapter has been prepared. As those familiar with Hawthorne's writings well know the places described in his stories and sketches are idealized and often glorified by the wealth of his vivid imagination, and this the visitor should always keep in mind when looking upon the bare reality of the scenes which suggested his fancies.

Thoughtless critics who, perhaps, have themselves but lately discovered Hawthorne, often condemn Salem for not sooner appreciating its native author. But why should Salem have seen what no one else saw?

Hawthorne left Salem, finally, in 1850, before the publication of the "Scarlet Letter." He was retiring in disposition to the point of shyness,—objected to being lionized, and shrank ungraciously from social attentions. He had almost always written anonymously, and was comparatively unknown to the world, and when he did gain public recognition, having changed the familiar spelling of his name from Hathorne to Hawthorne, the name was supposed, even by old friends, to be an assumed one.

This love of seclusion was a family trait, and Hawthorne's life

was surrounded by its influences,—the grieving widowed mother and the shrinking sister,—and the wonder is that the effect was not seriously injurious to that life. A remote connection of Hawthorne, writing in the New York Observer in 1887 in describing her visits to the Herbert-street house, among many other interesting reminiscences of Hawthorne's boyhood, says: "I never heard him allude to school life, or mention any boy companions. In neither of my visits did I meet boy or girl of my own age. I believe that his surroundings favored his love of isolation, and made him the author of the 'Marble Faun.'"

Periods of Residence. Nathaniel Hawthorne was born in the house now numbered 27 Union street, Salem, July 4, 1804. In 1808 his widowed mother, with her children, removed to a house directly at the rear of this, but facing Herbert, the next street to the eastward and parallel to Union; it has since then been remodeled for a tenement house and numbered 10 1-2 and 12. He lived here until 1818, then at Raymond, Maine, for a short time, returning to the Herbert-street house in 1819-20. He was at Bowdoin College, 1821 to 1825, and it was at about this last date that the *w* first appeared in his name. He was after this at the Herbert-street house a short time; then from 1828 to 1832 in a house on Dearborn street, now removed to a site opposite the spot upon which it originally stood and numbered 26. He was in the Herbert-street house in 1838, and again for short periods in 1840 and 1846. In 1839 and 1840 he was in the Boston Custom House and resided in Boston. In 1841, he was at Brook Farm. He married Sophia Amelia Peabody in Boston, July 9, 1842, and went to live at the "Old Manse," Concord, Mass., where their eldest daughter, Una, was born. He came back to Salem in the fall of 1845, was appointed surveyer of the Port of Salem and Beverly, 1846, and his son Julian was born in Boston during that year. While serving at the Salem Custom House he lived first in the old homestead in Herbert street, then in the house numbered 18 Chestnut street and finally in the house numbered 14 Mall street. He lost the Custom House position in 1849, and was in Lenox in 1850-51, where his younger daughter, Rose,—Mrs. Lathrop, was born. He lived in

FANSHAWE,**A TALE.**

"Will thou go on with me?"—SCOTNEY.

**BOSTON:**

MARSH & CAPEN, 362 WASHINGTON STREET.

PRESS OF PUTNAM AND HUNT.
1828.

Title Page of Hawthorne's
First Romance.

West Newton, where the "Blithedale Romance" was written, in 1851-52, and settled in his last American home, the "Wayside," in Concord, in 1852. He became American Consul at Liverpool in 1853, and retained that office until 1857. He then travelled in Italy, rested in Rome and Florence, and returned to England, where, in 1859, he completed the "Marble Faun." In July, 1860, he returned to the "Wayside," where he passed the few remaining years of his life. He died quietly in his sleep in the early morning hours of May 19, 1864, at the Pemigewasset House, at Plymouth, N. H., while travelling for his health with his old friend and classmate, ex-President Pierce. He was buried four days later in "Sleepy Hollow," Concord, Mass.

The Birthplace. Hawthorne was born in the northwest chamber in the second story of the gambrel-roofed house, now numbered 27,

on the eastern side of Union street. The house was built prior to the time of the witchcraft delusion by one of several Salem citizens who have borne the name of Benjamin Pickman. It came into the possession of the grandfather of Hawthorne in 1772, and, with the exception of a modern front door with long glass panels, and of modern windows, the house is in about the same condition as when the great author was born. In 1808 Hawthorne's father died at Surinam, while on a voyage in command of the "Nabby," and the family removed to the

Herbert Street House (now numbered 10½ and 12) then owned by Hawthorne's maternal grandfather, Richard Manning. This house was built about 1790; it faces on Herbert street, but adjoins the "Birthplace" at the rear. It is stated in Mrs. Elizabeth Manning's article on "The Boyhood of Hawthorne," in the "Wide Awake" for November, 1891, that Hawthorne's room was in the southwest corner



BIRTHPLACE OF NATHANIAL HAWTHORNE, 27 UNION STREET.

of the third story, overlooking his birthplace," and that "he scratched his name with a diamond" on a pane of glass in one of its windows.*

It is the chamber in this Herbert-street house which is referred to in the "American Notes" under the date 1836,—and not the one in the Union-street house, as stated by the editor,—in the sentence: "In this dismal chamber FAME was won," and again in the often-quoted letter written October 4, 1840: "Here I sit in my old accustomed chamber where I used to sit in days gone by. Here I have written many tales. . . . Should I have a biographer he ought to make great mention of this chamber in my memoirs, because so much of my lonely youth was wasted here." This chamber is again referred to in a humorous vein:—"Salem, April, 1843. . . . Here I am, in my old chamber, where I produced those stupendous works

* This pane has been removed and is now in possession of the Manning family.

of fiction which have since impressed the universe with wonderment and awe! To this chamber, doubtless, in all succeeding ages, pilgrims will come to pay their tribute of reverence:—they will put off their shoes at the threshold for fear of desecrating the tattered old carpets! ‘There,’ they will exclaim, ‘is the very bed in which he slumbered, and where he was visited by those ethereal visions, which he afterwards fixed forever in glowing words. There is the washstand at which this exalted personage cleansed himself from the stains of earth and rendered his outward man a fitting exponent of the pure soul within. There, in its mahogany frame, is the dressing-glass which often reflected that noble brow, those hyacinthine locks, that mouth bright with smiles or tremulous with feeling, that flashing or melting eye, that—in short, every item of the magnanimous face of this unexampled man. There is the pine table,—there the old flag-bottomed chair on which he sat, and at which he scribbled, during his agonies of inspiration! There is the old chest of drawers in which he kept what shirts a poor author may be supposed to have possessed! There is the closet in which was deposited his threadbare suit of black! There is the worn-out shoe brush with which this polished writer polished his boots. There is—but I believe this will be pretty much all, so here I close the catalogue.’”*

But pilgrims do not come here “to pay their tribute of reverence,” nor to “put off their shoes at the threshold for fear of desecrating the tattered old carpets.” The birthplace receives the homage of the visitor. It was while a boy, in the Herbert-street house, that Hawthorne used to play in the discarded coaches which belonged to his uncle Manning’s stage company, whose stables were near by on Union street. It was in the Herbert-street house that he lived at various times while a boy and a young man, and twice for brief periods later, between his service at the Boston Custom House and his Brook Farm life, and in 1845-46, just before taking the position of surveyor in the Salem Custom House. It therefore seemed like home to him.

In youth Hawthorne received an injury to his foot which compelled him for a while to remain quietly at home. At this time the famous lexicographer, J. E. Worcester, kept a school in Salem, near

* American Notes, Ticknor and Fields’ edition, Vol. II, p. 113.



B. LYNDE OLIVER, ESQ.

the First Baptist Church on Federal street, which Hawthorne attended, and during the time of this injury Mr. Worcester frequently went to the Herbert-street house to teach his lame pupil. The residence in Raymond, Maine, followed, but, in 1819, Hawthorne returned to Salem. He prepared for Bowdoin College, under the care of the Salem lawyer, B. Lynde Oliver, Esq., and entered that institution in 1821, graduating in 1825. It was during the next period of his life, closing in 1838, that he acted as a clerk for the stage company which the Mannings largely owned, travelled about in the stages, wrote stories, and anonymously published "Fanshawe," and the first volume of "Twice Told Tales." This house is associated with nearly all the important events of Hawthorne's early life and it is to be regretted that it could not be preserved otherwise than in its present condition.

Hawthorne was ever returning to this Herbert-street house, he spent more of his days there than in any other, and it might rightly be called his home, for in the words of his son and biographer: "In fact, after freeing himself from Salem, Hawthorne never found any permanent rest anywhere."*

During his life in Herbert street, Hawthorne was very intimate in the family of a kinsman and neighbor who occupied the spacious colonial residence, the Ward house, with its garden of the old-fashioned sort, at the foot of the street, now completely changed in appearance, where a chamber was devoted to him, and, when he liked he remained at the house and ate and slept there. He wrote much in this chamber and in a still more favorite place, the old garden, where he often sat musing and writing in a quaint little summer house embowered in lilacs and syringas, and shaded by an ancient apple tree.

* Hawthorne and His Wife, Vol. I, p. 429.

It is probable that some of his earlier stories were written at this house or under the tree in its garden.

Dearborn Street House. From 1828 to 1832 he lived with his mother in a house which was built for Madam Hathorne by her brother on land adjoining the present Manning homestead on Dearborn street. It was afterward sold and moved to the opposite side of the street, where, numbered 26, it may be seen today.

Chestnut Street House. Little interest attaches to the house numbered 18 Chestnut street, which was taken temporarily by the Hawthornes in 1846. Their son Julian was born in Boston in June of that year, the "Old Manse" having been given up in 1845. This house, occupied in all about sixteen months, seems to have little connection with his literary work. April 23, 1847, Mrs. Hawthorne wrote while in this house: "We may have to stay here during the summer after all. Birds *do* visit our trees in Chestnut street, and Una talks incessantly about flowers and fields." This house has been considerably altered since Hawthorne lived in it. While here, to avoid callers whom he did not care to see, Hawthorne would often slip out of the back door which opened on the little court running from Chestnut to Essex street, and go into the house of his friend and neighbor, Dr. B. F. Browne, at the other end of the court, remaining there until the visitor had gone.

Mall Street House. The family moved to the house numbered 14 Mall street in September, 1847. The quiet "study" which Hawthorne was to have to himself, and which made this house so desirable, was the front



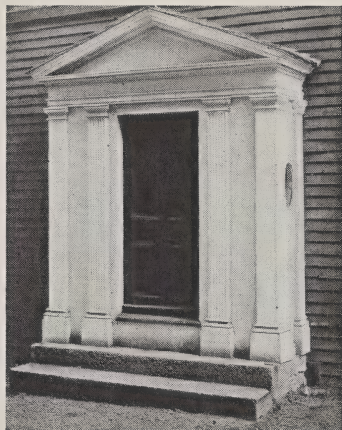
THE MALL STREET HOUSE.

room in the third story next the street. Here the volume entitled "The Snow Image" was prepared and "The Scarlet Letter" was written. It was a house from which the Hawthornes expected much joy, but reaped, instead, sadness and financial distress, although lasting literary fame and public recognition were achieved there. He received the Custom House appointment in March, 1846, and retained it until June, 1849, when he writes "I am turned out of office." It was to this house he went home to make the significant announcement to his wife. Upon hearing it, she said, "Very well, now you can write your romance," at the same time, and in answer to Hawthorne's query as to how they should live meanwhile, she opened the bureau drawer and showed him the gold she had saved from the portion of his salary which, from time to time, he had placed in her hands. The "romance" was "The Scarlet Letter." It was written under extraordinary pressure; for dismissal from office, pecuniary distress, Madam Hawthorne's death, July 31, 1849, and severe personal illness, afflicted the author "midway in its composition."

It was in "a chamber over the sitting room" that Fields found Hawthorne, despondent and "hovering near a stove," and had the fateful conversation with him detailed in "Yesterdays with Authors."* After great reluctance and repeated refusals,—so doubtful was he of the success of his greatest work,—Hawthorne gave Fields the manuscript of the "Scarlet Letter." It was immediately published. Knowing these facts one must look upon this house with feelings of the deepest interest. The house and its surroundings have hardly changed since Hawthorne left it, in 1850, to reside in Lenox.

The Grimshawe House, Charter Street. During the days of Hawthorne's courtship his future wife, Sophia Amelia Peabody, the daughter of Dr. Nathaniel Peabody, lived in the large house numbered 53 Charter street, adjoining, on its eastern and southern bounds, "Burying Point," the oldest cemetery in Salem. Hawthorne was not married in this house, but at 13 West street, in Boston, which at the time was the residence of Dr. Peabody. The Charter-street house has become a lodging house, having been remodeled for that purpose after a fire in 1915 which burnt out the interior; externally

the house retains much of its old form. Mrs. Hawthorne was born September 21, 1809, in a house on Summer street, Salem, (so says her sister, Miss Elizabeth Peabody, in a private letter), but in 1812 the family moved to one of the houses of the large brick block on Union street, extending from Essex, curiously enough but a stone's throw from the birthplace of Hawthorne. Being neighbors, the children of the two families played together while the Hawthornes lived in the Herbert-street house, but they saw little of each other after 1818 until they met again as old friends in the Charter-street house in 1838. It is singular that Hawthorne, who must have had most delightful associations connected with this house, should have recalled its situation in the unpleasant and imperfect "Dolliver Romance," and in its still more disagreeable presentment in "Dr. Grimshawe's Secret." Yet there it surely appears described in the first chapter of the latter story as "cornered on a graveyard, with which the house communicated by a back door," and so it may be seen today, "a three-story wooden house, perhaps a century old, low-studded, with a square front standing right upon the street, and a small enclosed porch, containing the main entrance, affording a glimpse up and down the street through an oval window on each side." After the fire in the house in 1915 this porch was secured for the out-door museum of the Essex Institute where it now may be seen. Hawthorne evidently frequented the cemetery, for, besides incidental mention of it here and elsewhere in his works, there is an interesting note of his* describing a visit to the place, as follows: "In the old burial-ground, Charter



Porch of the "Grimshawe" house, now preserved in the Essex Institute garden.

* American Note Books, Vol. 1, p. 110.

street, a slate gravestone, carved around the borders, to the memory of 'Col. John Hathorne, Esq.,' who died in 1717. This was the witch-judge. The stone is sunk deep into the earth, and leans forward, and the grass grows very long around it; and on account of the moss it was rather difficult to make out the date. . . . In a corner of the burial-ground, close under Dr. P—'s garden fence, are the most ancient stones remaining in the graveyard. One to 'Dr. John Swinnerton, Physician,' in 1688 . . . one of Nathaniel Mather, the younger brother of Cotton, and mentioned in the *Magnalia* as a hard student and of great promise. 'An aged man at nineteen years,' saith the gravestone.* It affected me deeply when I cleaned away the grass from the half-buried stone and read the name. . . . It gives strange ideas to think how convenient to Dr. P—'s family this burial ground is, the monuments standing almost within arm's reach of the side windows of the parlor, and there being a little gate from the back yard through which we step forth upon these old graves aforesaid." The name of Dr. Swinnerton appears in the "Seven Gables," and again, as the ancient apothecary, with the sign of "the brazen serpent," in the "Dolliver Romance," and the name of his ancestor, Hathorne, the romancer has used as freely. The quotation from the "Notes" is reproduced in "Dr. Grimshawe's Secret."

"House of the Seven Gables." The object of greatest interest in Salem connected with Hawthorne and the one for which inquiries are most frequently made, is the "House of the Seven Gables," a general belief existing that Hawthorne described some particular house which was standing in its declining age when he wrote the story which bears this title. The house numbered 54 Turner street, known as "The House of the Seven Gables" was for many years in the Ingersoll family, relatives of the Hawthornes, and Hawthorne was an habitual visitor there. It is said, that on one of these visits, his cousin, Miss Susan Ingersoll, told him that the house once had seven gables, and taking him to the attic, she showed him beams and mortices to prove the statement. Coming down the crooked stairs Hawthorne is said to have repeated, half aloud, "House of the Seven Gables,—that sounds well," and not long after the romance bearing this name ap-

* "An aged person that had seen but nineteen winters in the world," is the actual inscription.



THE TURNER-INGERSOLL HOUSE, KNOWN AS THE
"HOUSE OF THE SEVEN GABLES."

peared. That the romance had already taken shape before the name had been fully decided upon is shown by a reference to the matter in a letter to a friend written by Hawthorne just before the publication of the work, where he says: "I am beginning to puzzle myself about a title to the book. The scene of it is in one of the old projecting-storied houses familiar to me in Salem.* . . . I think of such titles as 'The House of Seven Gables,' there being that number of gable ends to the old shanty; or 'Seven Gabled House,' or, simply,

* Hawthorne says in the preface to the "Seven Gables," he trusts not to offend "by laying out a street that infringes upon nobody's private rights, and appropriating a lot of land which had no visible owner, and building a house of materials long in use for constructing castles in the air", and he urges that the book "may be read strictly as a Romance, having a great deal more to do with the clouds overhead than with any portion of the actual soil of the County of Essex."

On a walk with his relative Richard Manning in the woods at Montserrat, Beverly, and repeated by Mr. Manning to the writer, Hawthorne said in answer to an inquiry,—“No, I did not describe any particular house when writing the story.”

'The Seven Gables.' " The name of the story which was then almost finished, as here indicated, might easily have been suggested by the visit to Miss Ingersoll in the Turner-street house; but the house did not have seven gables in Hawthorne's day, nor the projecting stories he has described, and the idea must, therefore, have been suggested to him in some other way than by the house itself. Thus the romancer, while describing features which never existed in the Turner-street house, amongst them a rough-cast ornament under the eaves,* which he took from the specimen now preserved in the Institute and saved by the Historical Society on the destruction of the "Colonel Browne mansion," or "Sun Tavern," built in 1698, at the same time omits, in the most significant manner, all allusion to some of the salient features of the Turner-street house itself, where he had sat through many a summer twilight in the sea-washed garden with his kinswoman, Miss Ingersoll, sniffing the aroma of kelp and eel-grass, so dear to every native of the seaboard, and had seen the ship's lights swinging lazily within hail in the inner harbor, and had heard the salt waves splash and ripple at his feet almost amongst the tree roots and flower beds of the ancient homestead.

The Eastern Land claim which figures largely in this story was an actual claim surviving in the author's family for generations, a tradition of his boyhood, and may be traced in the Registry of Deeds in Salem. As late as 1765 it purported to vest in the heirs of John Hawthorn, merchant, Esquire, a "considerable tract lying between Damariscotta and Sheep's Cutt Rivers, by the inlet Winnegance and the sea," to the head of northwest passage, "which makes about a Triangle," seven miles be it more or less, "together with all the Lands, Islands and Isletts, Meadows, and Harbours, Marshes, Housing, Fencings, Orchards, Gardens, Creeks, Coves and Rivers, containing unto the same," with full rights to possess and enjoy forever the said "considerable parcel," and it was computed to be about 9000 acres, as by deed from Robin Hood, an Indian sagamore, recorded June 16, 1666.

* House of the Seven Gables, p. 16.

A story is told of another visit of Hawthorne's to the Turner-street house which connects it in an interesting way with the romance. A friend of his, an adopted son of Miss Ingersoll, who lived in the house at the time, one day fell asleep in his chair in the south parlor, in such a position that he could be seen through an entryway by a person passing in the street and glancing in at one of the low windows. Seeing him in this way as he approached the house, Hawthorne was at first startled by his friend's appearance, sitting there motionless in the half-shadow and cross-lights. To reassure himself, Hawthorne tapped on the window and waked the sleeper, and then rushing into the house, he exclaimed, "Good Heavens, Horace, I thought you were dead." The connection of this episode with the picture of the dead judge seen through the window sitting in his chair, in the parlor of the "House of the Seven Gables," is evident. This window is thought to have once served the toll-gatherer of the Marblehead Ferry which left the foot of Turner street, two centuries ago.

The house which stood at the corner of Essex and North streets, known as the "Deliverance Parkman House," a sketch of which may be seen at the Essex Institute, and referred to in Hawthorne's *American Notes** as a house "wherein one of the ancestors of the present occupants used to practice alchemy," is woven into the story of "Peter Goldthwait's Treasure," which first appeared in "The Token" of 1838, and was reprinted in the "Twice Told Tales." A still greater interest is attached to this story, however, for it contains the frame work, so to speak, of the "House of the Seven Gables." Peter Goldthwaite's house was "one of those rusty, moss-grown, many peaked wooden houses which are scattered about the streets of our elder towns, with a beetle-browed second story projecting over the foundation, as if it frowned at the novelty around it." There was an early Peter who made a mysterious fortune, supposed to be hidden somewhere in the house, "one report intimating that the ancient Peter had made the gold by alchemy." To find the treasure Goldthwaite tears out the inside of his house, finding in one room, in a concealed "closet or cupboard on one side of the fireplace, a dusty piece of parch-

* Vol. I, p. 201.



Hunt House, built about 1698.

that romance from more than one of these old Salem houses, among which the "Deliverance Parkman" house should be included.

There were several many-gabled houses, notably the Philip English house, standing in Hawthorne's day, but all, save the rejuvenated Pickering mansion, have disappeared. The Hunt house at the corner of Washington and Lynde streets, taken down in 1863, was the most picturesque of any which remained long enough to be preserved by photography. Although the visitor must give up the real house, the old elm tree, the shop, Clifford's chamber, the arched window and the secret closet behind the portrait, and understand that the house in the romance is a composite of all the many-gabled houses then in Salem, with large additions from the author's team-

ment," telling the amount of the supposed treasure and its hiding place. Finally the treasure chest is found secreted in a closet by the kitchen chimney, but it contains only worthless paper money of the colonial days. The close resemblance of this story to parts of the "Seven Gables," where it is more highly elaborated, is at once apparent, and again shows clearly that Hawthorne evolved the house in



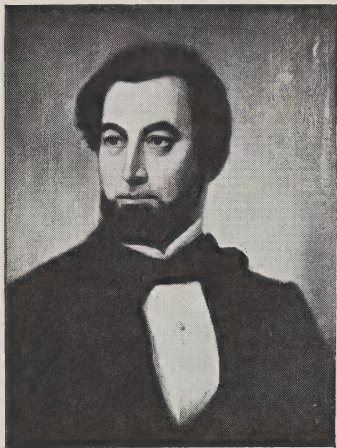
Philip English House, built about 1683.

ing brain, and had no individual existence out of Hawthorne's fancy, still his life is so closely associated with the Turner-street house that it is fairly entitled to the name.

There are many references in "The House of the Seven Gables," to real places, such as the Post Office, then in the East India Marine building, and the Insurance Office, in the same region, mentioned in the chapter entitled "The Flight of Two Owls."

It was Horace Ingersoll, Miss Susan Ingersoll's adopted son, living in this house, who told Hawthorne the story of the Acadian lovers,* which, given to Longfellow, appeared in the now classic poem of "Evangeline." This may be added to the other interesting associations connected with the Turner-street house. Mr. Ingersoll's name before his adoption was Horace L. Connolly. He died in 1894. An account of his and Hawthorne's connection with the poem of Evangeline will be found detailed in the second volume of the *Life of Longfellow*.†

The tales of a "Grandfather's Chair" are said to have drawn their inspiration from this old house also. On one of his visits here, while he was sitting in a dejected state in a deep window seat of the parlor, Hawthorne was complaining that he had written himself out, and could think of nothing more. Turning to him, and pointing to an old armchair that had long been in the family, Miss Ingersoll said, "Nat, why don't you write about this old chair? There must be many stories connected with it." From this hint the little volume, published in 1841, is said to have come. This chair is now preserved at the "House of the Seven Gables."



HORACE INGERSOLL
By Southward.
Essex Institute Picture Gallery.

* American Note Books, 1839, Vol. I, p. 203.

† Pages 60, 70, 98-9, and elsewhere.

The Turner-street house was built about 1669 and some years ago, in removing its central chimney there was found an old psalm book and a "Pine-tree" sixpence now preserved among the relics at the house. In 1909, through the energy and generosity of Miss Caroline O. Emmerton, the house was completely restored in all of its old features and made the center of a new and most active philanthropy, a neighborhood settlement. Since then the "Old Bakery," formerly on Washington street has been moved to the lot and also thoroughly restored. The disfiguring Seamen's "Bethel", until recently in front of the "Seven Gables," has been removed to the rear and altered over for purposes of the settlement, so that as of old the "Seven Gables" now looks out upon the harbor and across to the Marblehead shore. This collection of houses now forms one of the greatest attractions for the visitor to Salem.

The Custom House is on Derby street, opposite Derby wharf. Hawthorne was appointed surveyor of the port in 1846, and occupied the southwestern front room on the lower floor. The stencil with which he marked inspected goods "N. Hawthorne" is still shown by his courteous successor in office, but the desk at which he wrote will be found at the Institute. So many of the characters and

scenes depicted in the Custom House sketch in the "Introduction to the Scarlet Letter" were living realities, it is no wonder that visitors inquire for and confidentially expect to be shown the manuscript itself at the Custom House or the Institute. The publication of the "Scarlet Letter" at once produced intense curiosity to see this document of Surveyor Pue and the embroidered "A" so graphically described, and which many readers of the story believed to exist. Just at this time a friend asked Hawthorne if he really had the scarlet letter itself, and he as-



Custom House Desk used by Hawthorne, now in Essex Institute Museum.

sured him that he had. Pressed again to exhibit the relic, Hawthorne said to him, "Well, I did have it; but, one Sunday when my wife and I had gone to church, the children got hold of it and put it in the fire." Of course the manuscript was as fictitious as was Surveyor Pue's connection with the story, his titles only being real, as his gravestone, still to be seen in St. Peter's churchyard, attests. Hawthorne had a way of using real names of which he fancied the sound, as that of Dr. Swinnerton, previously referred to, whose gravestone is in the Charter street ground; of Judge Pyncheon and of Jervase Helwyse, which he found on one of the branches of his own genealogical tree. On the other hand, the existence of a law prescribing the cruel penalties of the "Scarlet Letter," has been generally distrusted.* Probably most readers have allowed themselves to suppose it a figment of the writer's brain. But when an actual copy of the law, in antique print, was shown at the Institute to Barrie, the Scotch romancer, he did not hesitate to pronounce it the most curious thing in Salem.

The Town Pump. "A Rill from the Town Pump" was first printed in the "New England Magazine" in 1835, and later in "Twice Told Tales." The pump stood by a building on Washington street, just south of Essex, the Town House square of to-day, but in constructing the railroad tunnel, in 1839, the well which supplied it with water was obliterated, and another pump was set up in Washington street at the passageway between the First Church and the



The Town Pump near the First Meeting House.
From a drawing made about 1825.

* This penalty was inflicted at Springfield, Mass., as late as Oct. 7, 1754 and the law remained in force until Feb. 17, 1785.

Asiatic or Salem Savings Bank building. This, in time, gave place to the present fountain, from which flows Wenham Lake water. So the real pump from which the "rills" ran can only be seen in old pictures, one of which is fortunately preserved at the Institute, and another in the now rare Felt's Annals.* These pictures show the pump and its surroundings at about the date of the writing of the fantasy. The opening sentence, "Noon by the North clock, noon by the East," refers to the clocks on the old North and East meeting-houses. The clock on the old North meeting-house, which then stood at the corner of North and Lynde streets, was carried there from the tower of the old wooden meeting-house of the First church, built in 1718, when that building was taken down in 1825. The other clock referred to was on the East meeting-house, which stood at the corner of Essex and Bentley streets. Its successor now sounds the hours on the same old bell, cast by Paul Revere, but from the belfry of the Bentley school house, where it has hung since the removal of the church to Washington square. The town pumps of Hawthorne's day were famous affairs. Heavily framed in stone and furnished with wooden troughs, and often built in pairs, with a handle projecting at either side, they were seen in various sections of the town, stationed over wells, in suitable locations, where the public could freely help themselves to the pure water they dispensed.

Hawthorne had a curious pride in this early and popular effort. He referred to it in later life, when far away in Rome, and in the introduction to the "Scarlet Letter," written in 1850, he says: "It may be, however,—oh! transporting and triumphant thought,—that the great-grandchildren of the present race may sometimes think kindly of the scribbler of by-gone days, when the antiquary of days to come, among the sites remarkable in the town's history, shall point out the locality of THE TOWN PUMP."

"The Toll-Gatherer's Day." This story was printed in the "Democratic Review."[†] The scene is laid at the Essex bridge, or Beverly bridge, as it is usually called, which, running north from Bridge street, Salem, to Cabot street, Beverly, unites the two cities.

* Vol. I. p. 395.

† Of October, 1837, and Salem Observer of Nov. 4, 1837.

Near the draw, which was lifted like two huge trapdoors by man power, was the old seat described by Hawthorne, but neither that nor the toll-house remains. A sketch representing the place in its former condition may be seen at the Essex Institute. The toll house was a haunt of Hawthorne's in his evening rambles,—he wrote to Longfellow, "Like the owl, I seldom venture abroad till after dusk,"—and there he met the old shipmasters who frequented the place and listened to their wonderful sea-tales.

"Endicott and The Red Cross." The scene of this sketch, which first appeared in "The Token" of 1838, is laid in Town House square. The fact of Endecott's action is historic, but the words and scene are, of course, Hawthorne's. The story is, however, suggestive of the spirit of the times, which is well embodied in the poem by Longfellow, entitled "John Endicott," in his "New England Tragedies."

"Main Street." First printed in Miss Elizabeth Peabody's "Aesthetic Papers" in 1849, and later, in connection with the "Snow Image." Main street, of course, refers to Essex street; but, as the diorama closes with the great snow storm of 1717, no relic of things described save the Corwin or "Witch" house, at the corner of North and Essex streets, can be visited today.

Many other references could be given to places and scenes described in Hawthorne's writings. In the "Carrier's Addresses," entitled "The Sister Years," and "Times Portraiture," written in 1838 for the Gazette, the then new City Hall, the present structure, is commented upon; while "I have opened a railroad" refers to the recently established steam communication with Boston, the first built section of the old Eastern Railroad; "the tall steeple of Dr. Emerson's church" was, of course, that of the South, at the corner of Chestnut and Cambridge streets, destroyed by fire in 1904, where good old parson Emerson retained his connection with the church—a strange thing it would be nowadays—for sixty-seven years. "Dr. Flint's church" was the old East Church on Essex street, previously mentioned. In fact the town may be described as Hawthorne's workshop from which he turned out, for the delectation of the read-

ing world, his marvellously constructed and finished wares. "Foot-prints on the Seashore," printed in the "Democratic Review" in 1838, and later in "Twice Told Tales," finds its counterpart in the "ramble to the seashore near Phillips' Beach," where Hawthorne "crossed the fields near the Brookhouse villa," as described in the "American Note Books."* The story and the notes read in connection with each other give an excellent idea of Hawthorne's method of constructing his art-work, and the ramble is as delightful today as when Hawthorne spent the afternoon there, Oct. 16, 1837. Hawthorne frequently visited on foot the rocky shores of Beverly, Manchester, Marblehead and Nahant. "Brown's Folly," printed in the "Weal Reaf,"† finds its prototype in a walk described in the "American Note Books."‡ The weird detached paragraphs of "Alice Doane's Appeal" (first printed in "The Token," Boston, 1835), are described as being read by the author to "two young ladies . . . on a pleasant afternoon in June," while they all rested on Gallows Hill, overlooking the town. The picture of early Salem there recalled is truthful and interesting, and the closing paragraph is one with which this chapter may well end. Hawthorne here points out the true lesson of the witchcraft delusion of 1692, and the duty of marking the spot where the final acts of that tragedy took place—a duty which still remains to be performed. "Yet, ere we left the hill, we could not but regret that there is nothing on its barren summit, no relic of old, nor lettered stone of later days, to assist the imagination in appealing to the heart. We build the memorial column on the height which our fathers made sacred with their blood, poured out in a holy cause. And here, in dark, funereal stone, should rise another monument, sadly commemorative of the errors of an early race, and not to be cast down, while the human heart has one infirmity that may result in crime."

* Vol. I, p. 94. † Essex Institute, 1860. ‡ Vol. I, p. 90 (1837).

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